

*THE*  
*Overture, Songs, &c.*  
 IN THE  
**SERAGLIO,**  
*As perform'd at the Theatre Royal*  
**COVENT GARDEN.**  
 The Music chiefly Compos'd by  
**C: D T B D I N.**

Pice 6.

LONDON, Printed and sold by, JOHN JOHNSTON. No. 9<sup>th</sup>, Drury Lane. Of whom may be had,

The Two Misers.  
 The Deisters.  
 The Jubilee.

The Theatrical Candidates.  
 The Maid of the Oaks.  
 The Recruiting Sergeant.

The Waterman.  
 The Christmas Tale.  
 The Election.

The Blackamoor.  
 The Golden Pippin.  
 Elfrida.

Also A second number of *Thells*, containing, the Medley Overture to the Fair Quaker, the Song in Old City Manners, the Runaway  
 The Gamesters, and the Country Girl.





## OVERTURE

to the SERAGLIO



This page contains six systems of musical notation, each consisting of a treble and bass staff joined by a brace. The music is written in a single key and 2/4 time. The notation includes various note values, rests, and dynamic markings such as *p* (piano) and *f* (forte). The piece concludes with a double bar line and the word "Volti" written below the final staff.

## Allegretto

Musical score for *Allegretto*. The score is written for piano (p) and includes vocal parts (Soprano, Alto, Tenor, Bass) and a chorus. The tempo is marked *Allegretto*. The score is divided into several systems, each with a piano part and a vocal part. The piano part is written in G major, 2/4 time. The vocal parts are written in G major, 2/4 time. The score includes various markings such as *Obertutti*, *Coro Solo*, *Variazioni*, and *Obra*. The score is numbered 4 in the top left corner.

Violins I

Violins II

Violas

Cellos/Double Basses

fine

*Allegro, non troppo.*

The Sun's mounting high we

*And.*

longer can stay then cheerful by work a way laf ses; then cheerfully work e way laf ses. The Sun's mounting high we

*Cresc.*

longer can stay then cheerfully work a way laf ses. then cheerfully work e way laf ses. Take comfort what 'tho be is

gone far e way take comfort what 'tho be is gone far e way Gid 'tho be a folly to be melan. chor. ly Gid 'tho be a folly to

*Dim.*

be melan. chor. ly. A. lafs did you know in my ho. use what pas. sen a. las did you know in my ho. use what pas. sen. *Cresc.*



*Fishermen.*  
 know well enough child for I've had my day I know well enough child for I've had my day. Yo yea.

Yea. land the haul. land the haul. By the weight by the weight we have caught a good freight by the

weight by the weight we have caught a good freight pull a way. pull a way. pull a way. pull a way none's tails

*Women.*  
 what a haul none's tails what a haul. Beem humble and cheerfull good humour and health are treasures to us beyond Power and

*Poltr.* *Orchestra.*  
 wealth none's humble & cheerfull good humour & health are treasures to us beyond Power & wealth with a prospect so charming back

Vollt Presto

hark hark hark with a prospect, so charming hark hark hark hark on by hark the wood lark how it makes the air ring.

And the Black, birds but listen how sweet by they sing and the Blackbirds but listen how sweet by they sing Come the Tide...

... shes a. pare then each make, to his part. The fastest, long house while we can let us feel the fa. vor, ing breeze while we

can let us feel and while the birds car. rol as twenty a. round and the Rocks and the Chores with loud ac. cho's re. sound will be

gratfull to heav'n for the good it has sent and sing with good humour and toll with content. The tide ... shes a. pare. then out

Man - , to his place the fa - vo - ring breeze while we can let us seize and while the birds car - rol so sweet ly a - round and the

Rocks and the shores with loud ec - ceh's re - sound we'll be gratefull to heav'n for the good it has sent we'll be gratefull to heav'n for the

good it has sent & while the birds carrol so sweet ly a - round and the rocks and the shores with loud ec - ceh's re - sound we'll be gratefull to

heav'n for the good it has sent & sing we'll good hu - man - it and toll with con - tent and sing with good hu - man - it toll with con

tent.

fer.

Allegro Moderato

The World a strange World Child it must be confessed We all we all of Distress have our share let  
 free must struggle to live with the rest by my truth 'tis no great matter where no great matter where  
 no great matter where by my truth 'tis no great matter where we all must put up with what Fortune has sent us  
 Mes F.  
 Therefore thus let poor or rich So there is but a portion of ease and content by my truth by my truth 'tis no  
 great matter which no great matter which no great matter which by my truth 'tis no great matter  
 Mes F.

Sy  
 which A living A living and in distress an end in me ho - nest - ly ho - nest - ly

guts just e - now and something to spare for the wants of a Friend by my truth 'tis no great mat - ter

how no great matter how no great matter how by my truth 'tis no great matter how in this

world we all buffed 'bout nothing upper and I've said it again and e - gain Sy since

quit it one must if meet Conscience is clear by my truth by my truth 'tis no great matter when

no great matter when no great matter when by my truth 'tis no great matter when

## Affettuoso

Vla. &amp;?

Viol. 1<sup>o</sup>

Basso

I have not the grace and I know not the art - but still every thought as it flows from the heart and a nature shall

point out the way ex. press ev'ry word as it flows from the heart and as na. ture as nature shall point out the way

Yet yet will I write and am sure to pre.vail while to save my poor father I try in the

language of nature I'll dress a - - plain Talk and duty the rest shall sup - ply and du - ty the rest shall sup - ply

Accomp<sup>t</sup>

Andante.

Here each morn and ev'ry eve in dewy ray we sing shall share the joys that I breathe shall vit. with to. my

must sing Mc. to catch the phœbe's lay to her heart's, co. ver how far her for. love I pray her



Well how this I love her. *Symph 2. st time.* *Symph 2. st time.*

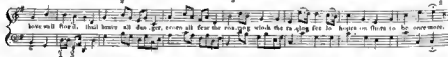
# **II Verse.**

If forbidden to renew  
 The vows which once we plighted;  
 My Lydie's fate I will pursue,  
 In death at least united:  
 The latest breath that warms this clay,  
 At parting, shall discover:  
 How I sigh my soul away,  
 How dear how well I love her.

## Reef.

## Mr. Reinhold.

Allegro.



Sig sail be to think on thee and this shall be my song. And on that night when all the crew the memory of thee  
 true lives o'er flowing seas of ship'n. new and drink their swiftness and their wives I'll leave a sigh I'll leave a  
 sigh & think on thee and as the ship rolls thro' the sea the air from thy song shall be Blow high blow low let tempests tear the  
 seaman by the board, my heart with thoughts of thee my dear. and live well ho! shall brave all danger  
 from all foes the sea, give winds the sea, give seas in hopes on shore to be care more. safe in good with thee.

## Lydia .

**Mrs. Brown.**

Df=116.

Allegretto.

That Battle Works too, well as you do.


 won't you please run the little shoe as well as you can make with a strong rope how far this

plea . . . Down they put, for how good of us . . . 77 care . . . but Mch. of various kinds still need four

constant in their loves ♪ ♪ but birds of various kinds you'd meet ♪ ♪ come constant in their loves ♪ ♪ are chattering chattering

Sparrows      100%      50-Percent no timber      Cooling      Cooling      Cooling

Deves en sua, dei Cos - ing Norte na 188 - der Cos - 4 la Deves

Birds have their pride like human kind  
 Some as their song pre-fume  
 Birds have their pride Take

Up, my kind some as their song pre-fume  
 Some as their form and some you'll find fond of a

See - dy plume Some love a hundred times you'll meet still constant to their love,  
 I love love a hundred

times you'll meet still constant to their love,  
 I am chir'ling chir'ling Sparrows

first as tender Cooing Cooing Cooing  
 Coo - ing Doves as tender Cooing

Doves as tender Coo - ing Doves

Accomp. 

Andante. 


 Here you not from the de, mark rose as near the vi . . . let it blow and


 know ye not that both have birth from the same soil, when the false north from the false soil . . . start


 the false north that both a not a fragrance sweet are now . . . with by the self same heart and

Both the one and t'other flow'r, and both the one and t'other flow'r Sprung up four of the same

flow'r and both the one and t'other flow'r Sprung up four of the same flow'r

H. VERN.

What cause t'admire, then can you find,  
 That I am just as well as blind;  
 I am, 'tis true, Elmiria's friend,  
 But Lydia's smiles's without end;  
 Two passions each a different name,  
 Sprung in my breast, their source the same;  
 Twin cherit'd in that soil they grow  
 Friendship for her, and love for you.

Allegro.

If it was not that such a weak  
 creature as you they'd I, imagine to have a concern in't if it was not that such a weak creature as you they'd I. me, give in  
 have a concern in't he. fore I'd be post like a bird in a mew he. fore I'd be post like a bird in a mew he. fore I'd be post like a  
 bird in a mew I'd set it on fire and burn in't he fore I'd be post like a bird in a mew I'd set it on fire and burn in't I'd  
 me.



bet it on fire and burn in't. Why child what d'ye talk o. ver ev'ry thing here I

sh. es, lets hold a do. mi. non why child what d'ye talk o. ver ev'ry thing here I sh so lets hold a do. mi. non and I'll

lay you my life let to. mor row ap. pear I'll lay you my life let to. mor row ap. pear let to. morrow to. morrow appear a year

own yourself of my o. pi. non you'll own yourself of my o. pi. non. I com. mand at my will ev'ry slave ev'ry morthis re

ti me & all his re. ga. lis He re ti me and all his re. ga. lis and I'll come and I'll go say.

**Voigt Proffo**





Allegro.

What shall I do? Oh dear Oh dear I'll think to nothing with my pen.

Oh dear Oh dear I'll think to nothing with my pen. I only saw us a good You through which the

wing but whirling here. And thinking it a haste To which I am in the ground would you leaving he should fall to work.

And so if the Devil was in our tracing he should fall to work I see us if the Devil was in our tracing he should fall to work

evening in I dread each breath of air I hear I dare not look  
 O but what that I'll have thou-  
 thinking but my foot I'll have thou- thinking but my foot  
 what which will give me in my foot this foolish dream we shall see I feel the howling at my throat what shall I  
 do what shall I do I feel the howling at my throat what shall I do what shall I do I feel the howling at my  
 throat what shall I do what shall I do I feel the howling at my throat what shall I do what shall I do what shall I  
 in what shall I do

Elvira. *Andante*  
 Lucia. *Figlietto*  
 How beautifull and how fairsome, how  
 How beautifull and how fairsome, how  
 beautifull and how fairsome comes yonder Night in Splendent Queen, hand-ly to come at their who dream, and lead the  
 beautifull and how fairsome comes yonder Night in Splendent Queen, hand-ly to come at their who dream, and lead the  
 Tread-er in his home; O then all is to me, if kindly play, he. fine a. let me kindly say, on  
 Tread-er to his home! O then what home to kindly play, he. fine a. let me kindly say, on  
 Glymp-etic glows impart, to heal the Anguish in my heart, to heal the Anguish in my heart.  
 Glymp-etic glows impart, to heal the Anguish in my heart, to heal the Anguish in my heart.

Reef

These Swabs tucked in and fast a sleep, poor Tom has midnight Watch to keep,

Alligato Solo

Tom has midnight Watch to keep, now hands has cuffs by Louis insidid, to think of her he left behind.

He's tucked in and fast a sleep, poor Tom has midnight Watch to keep, now hands has cuffs by Louis insidid, to

Venture

Lydia

think on her he left behind. Murder, Murder, Oh dear. Mark Kimura did you get her

Kimura

All

dreaddoll cry of Murder? Vaa What means that fagnal of distress? What means that fagnal of dis-

Lydia

Hofian

Ref

Hofian

Grand? a Sail, I fear the worst, Come on Ten there We cannot far be





34.

*Allegro*

**Hoffan**  
 plight By Heav'n he shall not see the light by Heav'n he shall not see the light & Behold there.

**Slowly**  
 son: I will not part. Ah woe me, down 'em Fendrick's Voice, 'em Fendrick's Voice.

**Hoffan** **Me-F** **Hoffan** **led** **Fred**  
 His hand at last drag him a - - - Me-flame's death Struggle through Ah! Me Lydia.

**Allegro**  
 Uh - - - Good Heav'n what com-ple-as-ah-was, Good Heav'n what com-ple-as-ah-was, No Words Verbs all a -

back I say the France are condemn'd, the France are condemn'd till day slap them in faces then and wait for

**Hoffan**  
 further sadness. Right there fate tell thee we will see - - - peace, Come on and are the veil of Night be down.

Segue Chorus

## Chorus.

*Full.*

*Tenor.* The great Na-tions do-oms de-crees shall give them Death or Li-ber-ty.

*Con. Alt.* The great Na-tions do-oms de-crees shall give them Death or Li-ber-ty.

*Triples.* The great Na-tions do-oms de-crees shall give them Death or Li-ber-ty.

The great Na-tions do-oms de-crees shall give them Death or Li-ber-ty.

Death or Liberty. Death or Liberty.

Death or Liberty. Death or Liberty.

Death or Liberty. Death or Liberty.

Death or Liberty. Death or Liberty.

Death or Liberty. Death or Liberty.



## Elmira.

## Miss Wewitzer.

Clarinet, Solo.

Violoncello, 2. do.

Violino.

Allegretto.

Ah what a noble the brightest with

that in Ah, dal, lah's ho, som flows the truth and res, sion there have birth the there such re, dunt vir, too give

Ah what a noble,

the brightest with that in Ah, dal, lah's ho, som flows the

to Ah, dal, lah's ho, som flows the truth and res, sion there have birth, the there such re, dunt vir, too give

There each re-diaht vie, too glow there each re-diaht vie, too glow - there each re-diaht vie, too glow

there each re-diaht vie, too glow

2<sup>nd</sup>

Most I at dis, tunc plac'd fur, v'y the beam that o, there beams in, spleen while with un-kind a, ver, ted ray from

me its chea, ring warmth re-dies most I at dis, tunc plac'd fur, v'y the beam that o, ther beams in, spleen

while with un-kind a, ver, ted ray from me its chea-ring warmth re-dies

D. C.

Allegro.  
non tanto

The musical score is written for piano and voice. It consists of six systems of music. The piano part is on the left, and the vocal part is on the right. The tempo is marked 'Allegro. non tanto'. The key signature has one sharp (F#), and the time signature is 2/4. The lyrics are written below the vocal line.

*I simply*  
 wait for your commands for is it peace or is it war! Shall we quarrel or shake hands for which good Souldiers are you for?  
 for! is it peace! or is it war! Shall we quarrel or shake hands for which good Souldiers are you for?  
 which good Souldiers are you for? I have naught to do but speak your mind for or, by give me thereby or  
 if for troubling yours in, clud for I can hold as well as you, I can hold as well as you as well as  
 you I simply wait for your commands for is it peace or is it war! Shall we quarrel or shake hands for which good

Seignior are you free! But did you give a sin, give that peace and quiet, et you, per.  
 fer'd there'd be no ob, li, ga tion but I would not speak a, no, ther word but did you give a sin, give that peace and  
 quiet, et you, per, fer'd there'd be no ob, li, ga tion but I would not speak a, no, ther word. I sin, ply wait for your com  
 mende be it peace or be it war! Shall we quar, rel of shake hands be which good Seignior are you for which  
 which which which good Seignior are you for which, which, which, which, which good Seignior are you  
 for which good Seignior are you for.

Accomp! 

Violin 1st 

Tension 



The pl. one pl. gin who from far has Jour. ney'd weak and faint, the




hal. low'd fa. brick to re. vure that holds some fa. v' the faint. Not deep. or plun. ges in des. pair if





All his toil is vain that does the hopeless fall, 'er here nor feels as . ve . rrr pain.

IN VERSE.

Depriv'd of Lydia's heavenly sight,  
 Life is not worth my cure,  
 Each flatter'ing prospect of delight,  
 Is but an empty air;  
 Is this the fate fond truth must prove?  
 Is this affection's mood?  
 Behold me then impatient Love,  
 Thy ready victim bleed.

## Polly.

## Miss Dayes.

Violin I *no.* *fin.* *for.*

Viola, 2<sup>da</sup>

Andantino.

*Accomp. Fin.*

My true love the crew of sea from me did te. ver then my goodness was

rest in vain for much I fear'd, th' was to me, that we should ne. ver, Ne. ver ne. ver meet a. gain

Ne. ver. er. ver. meet a. gain, no. ver. er. ver. meet a. gain, *p* *f*

What must I feel then at this hour If I love If I ex. deem him to see him bound and have no

now's but fight and with. ex. to re. deem him but fight and with ex. to re. deem. him. *D. C.*

Allegro.

The fig. nal to en- gage shall be a whistle and a hollow a whistle, and a hollow a whistle, and a hollow. de

fig. nal to en- gage shall be a whistle and a hollow he one and all but first like he and conquest soon will fol- low.

You Gunnel keep the helm in hand you Gunnel keep the

helm in hand thus thus boys fire, dy fire, dy thus thus boys fire, dy fire, dy till right a head you for the land then soon as we are

Res. dy. Keep boys a good look, out it's hear'd for Old England's ho. near just as you've brought your lower then broadside to

hear up. on her just as you've brought your low. er tier broad. side in hear up. on her All hands then lads. . the ship to

Take Solo,

clear, All hands then lads. . the ship to clear. load all your Guns and Mortars, St. . last as

death th'at turk pos. pore, and when you're all at quarterm. . and when you're all at quar, ter The 6<sup>th</sup> and 6<sup>th</sup> an.

page Oa! he a whistle and a hol. low a whistle and a hol. low a whistle and a hollow Oa! he a

whistle and a hol. low he dno and all but firm like me and conquest soon will fol low.

## FINALE.

Vivace

Alto Solo.

A key solo

ty. rant laws that check the as the rights of be, man kind a way with force that aims to break the vl. gour of the freedom mind

He has con. troul his ful. ject land who oir his mind his pow'r maintains he boasts a

lone fu. prone con. mand who o'er a wil. ling people reigas.

troul his ful. ject land who oir the mind his pow'r maintains he boasts a, lone fu. prone con. mand who o'er a wil. ling people

*Wendy.*  
*Helena.* He smelt her blood protect. - ting eye fair cut. miter jewels her golden

*Lyris.*  
 wings and science lift her han, vers high and reg. god in. hot tolls and sings. The virtuous maid and confident youth their mutual

wish, as free ob. calm and love and in. no. cence and truth in un. disturb'd an. joy. intent reigns & love & in. no. cence & truth in words

*Chorus repeat.* *Reel.*  
 & turb'd an joyment reign. The ready fel. for quits the flame his lov. reigns in. no

no man's hand and when the dang'rous du. ty's n'ce partakes the blessings of the plain when the dang'rous du. ty's n'ce par.

*Viol.*

take the hie! songs of the plains There with a mid the re-rol through the tri-angles of his power his power carries from a

thousand tongues speak lively thoughts and grateful hearts and carries from a thousand tongues speak live, ly thoughts and grate-ful

Hearts, He best con-templates his sub-ject land who o-ver the mind his

power includes he hosts a, long Supreme com-mand who o-ver a self, his power, who reigns.